

CHILDREN GIVE DANCE RECITAL

(By THELMA CRAIG.)

Even the tiniest tots distinguished themselves at the Boris Volkoff School recital in Hart House last night. They had poise and balance and a distinct feeling for rhythm and sound. They knew how to point their toes effectively and generally speaking they were polished in performance to an extent that is uncommon in pupils of such tender years.

Their performance was characteristic of the general high quality of dance recital work of the whole school. Movements were spontaneous and effortless—or so it seemed. They had grace and artistry. And as in the case of all Volkoff work, they were meaningful. The joy which the performers appeared to get out of their productions and the confidence with which they gave them, made the program one of sheer delight.

Several of the "hit" features of the Canadian Ballet program were included in the recital, and smaller children of the school were given an opportunity to see what they themselves might hope to attain to in their more mature years. Among them was the billowing ballet, "Suite Sur les Pointes," with its floating figures, all perfect toe dancers, and its lyrically lovely groupings. That excellent comedy ballet, "Holiday in Russia," was repeated also, with even more spirit than on the opening evening of the Canadian Ballet.

There are other dance schools in the city which could take a tip from the Volkoff one. The music for the dance must be good in Mr. Volkoff's opinion. He does not employ popular tunes which have become trite, and which sometimes are in distinct contradiction to the spirit of the dance itself—as is the case in more than one other school in this city. He uses music by Chopin, Moussorgsky, M. Clemens, Beethoven, Tschaikowsky, to mention a few of the composers' names listed on the program.

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L U M

VOLKOFF SCHOOL GIVES OLYMPIC ENTRY SHOW

Finale of Dance Fantasias Is
Indian Legend to Feature
Canada

15 GOING TO BERLIN

By AUGUSTUS BRIDLE

Boris Volkoff's dance recital of students at Hart House last night was more cosmopolitan than a mid-way; as colorful as a fashion parade; by composers ranging from Handel and Lally to Ravel and the Paris "Six," and it wound up with a gorgeous Indianesque ballet scene that after weeks of more intensive rehearsal will take 15 people to compete with dancers of many nations at the Olympiad in Berlin.

This Indian scenario, a malange of music by Erick Satie and other modernistic composers, is intended to symbolize Canada. It will represent only what a clever Russian dance maestro was able to dig from the archives about one of the many Indian tribes in Canada, none of them much like the scene of the legend. The Olympic judges will not know whether these aboriginals are Micmacs from Nova Scotia or Swampies from Athabasca, but they will be excited by the dazzling costumes designed by Ronald McRae, the spooky masks and fantastic totem-pole artifice by Mrs. E. Hahn, and the intricate rhythmic movements and gestures contrived by Choreographer Volkoff. This dance-drama is a highly stylized ensemble of Indian origin, somewhat Indian atmosphere and decidedly aboriginal picturization worked out in the mood of Gluck's "Orpheus and Eurydice." As a stage scenario it will be a feat of technicalized pageantry with many group movements of startling originality and cleverly visualized rhythm. What these dancers win or lose on points at the Olympics will depend upon the wonderful color-pageant of costumes, subtly synchronized rhythms and impressive tableaux.

As typical productions of this Toronto studio some of the less complicated numbers were more popular. The first part brought in most of the very junior juniors to courtly music by French Lally. For the "babies," stately Handel measures for beginners, Schubert and Dohnangi for the growing-ups, a Meyer nocturne for a sprightly quintet, and eight cute little dutchies in a quaintly sedate octet. Volkoff has a peculiar art of getting tots to be graceful even while they are still in the big-doll stage of evolution.

One of the most effective groups came on twice—in a lovely old country dance by Beethoven, and an enchanting valse by Levitzki. These plastic 10-year-olds are wonderfully good in rhythmic ensemble. Helen Pritchett and Ruth Giller did a glamorous Grieg duet. The only group in which Volkoff danced was a caprice to music of Kreisler and Delibes; beautifully poetic in dignity. Janet Baldwin and James Pape did a stately, serious sonata of scenes by Ravel. Irma Dorfman, who has done wonderful duet work with Volkoff, made her solo debut in a lovely bit of rhythmic pantomime which left her a bit up in the air, but was one of the finest things on the program. Joan Hutchinson's "Polka" was a clever solo of high imagination and skilfully synchronized technique. This young lady is a true product of Chopin studio culture. Ruth Giller's "Mood" was delightfully sombre in graceful rhythm and subdued atmosphere.

Of the several "Taps" directed by Jack Leman, the most fascinating was the solo fantasy of the dainty little blonde in the double-petunia frockette, Nancy Fetherstone, who, in her humoresque with the lanky maestro in a swallowtail, was like a humming-bird against a blue heron. The other "taps" were well done, especially the two Pasens—Evelyn and Eileen—with three goldfinches in a well-timed trio opposite an effective duet by Norma and Teddy Laurie.

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Recital Stars Indian Dance At Hart House

Number to be Presented at Berlin Olympic Cul- minates First of Three Performances

The annual spring dance recital of the Boris Volkoff School, or rather the first of three performances of it, was staged last night in the Hart House Theatre. The program, which was pleasingly variegated, with clever decoration in the matter of costumes, came to a spectacular culmination in an Indian number which Mr. Volkoff proposes to present at Berlin this summer when, at the Olympic, he directs a dance group representing Canada. There is a certain appropriateness in the choice of a basic aboriginal theme, though it is entirely probable that in Berlin it will confirm the idea that Canada is still the domain of flint and feathers.

The piece as prepared by Mr. Volkoff seems to have a sound basing on certain ceremonial dances once commonly practised by American aborigines; for example, The Spirit-Calling of the Medicine Man. The Indian feeling, however, one would say from a superficial acquaintance with Indian dance forms, was much stronger in the first two-thirds of the choreography. In the last third the conventionalities of the dance theatre predominated save during fleeting moments.

Mon-Ka-Ta (from whom the number takes its name), mourning his dead wife, desires to follow her soul to the land of the departed, and invokes the aid of medicine man and wise women. His vigil ends when he sees his wife's soul rise from the grave. Despite her entreaties to desist, he follows his dead mate to the after-world. Presently he touches her—she becomes a log in his arms.

COSTUMES EFFECTIVE

Ronald McRae designed some very striking costumes for the piece and the effective masks in this and other numbers were by Mrs. Emmanuel Hahn. The musical background was excellent.

Mr. Volkoff himself appeared in but one dance, a Caprice of Kreisler-Delibes derivation, with the thought of Les Sylphides apparently uppermost in the choreographer's mind, as well as in the costume designer's. The number was charmingly done.

Quite the loveliest of the solo numbers was Joan Hutchinson's exquisitely plastic Polka (done to Strauss music), and the most completely engaging, the duo presented by Jack Lemen, after he had completed a spectacular demonstration of tapping, and deft, flaxen-haired Nancy Anne Featherstone, who comes in a pocket-sized edition, while Mr. Lemen is a young man of quite considerable height. The adroitness with which little Miss Nancy Anne followed the intricacies of her grown-up partner's stepping brought down the house.

Diminutive Irma Dorfman, who danced last summer at a Varsity Stadium prom., did a clever solo, which, however, did not fully exhibit her capabilities.

CHILDREN DO WELL

The small-kitten antics of very tiny performers are invariably enchanting, and so it was last night in a number called simply "Babies." In this and in a later children's number one very small girl stood out for the savoir faire and the unselfconscious grace of her performance.

A striking, rather heavily-moving Grotesque opened the program, which included amongst a number of other things a sprightly Neapolitan dance, done by some of the younger performers, a Scottish number with an accent not Scottish, a sparkling Norwegian divertissement, and a Dutch.

The reviewer agreed with the lady who thought there was "too much tapping." But what would you? Tapping seems epidemic among the young fry these days. Is there a dance recital at which the eardrums are not assaulted by the din of it upon the boards? There was some creditable tapping last night besides that of Mr. Lemen and little Miss Featherstone.

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NOTES ON "PORGY"

The Negro Spirituals sung as a background to the play itself are a distinctive feature of every performance. Perhaps more than anything else, they portray the character of the negro with faithful realism. Two important traits have contributed to bringing the spiritual into existence—their inherent love of melody, and their deep religious feeling. Around the house, in the cotton fields, after the work of the day was done, they instinctively wove their childlike belief and faith in the providence of God into song. In course of time, melodies became traditional, and have been passed down from one generation to the next almost unchanged. The harmonization is made without regard for the rules of music, being dictated by the ear alone. This, with the unrestrained dramatic instinct of the colored singers, enables them to present a rendition of these beautiful hymns with electrical verve at one moment, and the most languorously sensuous beauty the next. Their performance, throughout, is dominated by a deep religious fervour; and, to lovers of music, is entirely unforgettable.

DEAT' AIN'T YUH GOTS NO SHAME!

Deat' ain't yuh gots no shame, shame?
Deat' ain't yuh gots no shame, shame?
Deat' ain't yuh gots no shame, shame?
Deat' ain't yuh gots no shame?

Teck dis man an' gone, gone,
Teck dis man an' gone, gone,
Teck dis man an' gone, gone,
Deat' ain't yuh gots no shame?

Leabe dis 'oman lone, lone,
Leabe dis 'oman lone, lone,
Leabe dis 'oman lone, lone,
Deat' ain't yuh gots no shame?

Leabe dese chillun starve, starve,
Leabe dese chillun starve, starve,
Leabe dese chillun starve, starve,
Deat' ain't yuh gots no shame?

The word "Porgy", according to DuBose Heyward, the author of the play, means a small, black fish found in semi-tropical waters. Its flesh is soft and sweet, so "Porgy" is frequently used by the negroes of Charleston as a term of endearment.

I CAN'T STAN' STILL

What de mattuh, chillun?
What de mattuh, chillun?
What de mattuh, chillun?
Yuh can't stan' still.

Pain gots de body,
Pain gots de body,
Pain gots de body,
An' I can't stan' still.

What de mattuh, sister?
What de mattuh, sister?
What de mattuh, sister?
Yuh can't stan' still.

Jedus gots our brudder,
Jedus gots our brudder,
Jedus gots our brudder,
An' I can't stan' still.

Leigh Whipper, who created the part of the "Crab Man" in the original play "Porgy," appears in this presentation in an unforgettable characterization. Although only on the stage in this part for a short while, his rendition of the weird cry of the street seller of crabs is a mastery of imitation, besides being of historical value, for the many picturesque calls of the street vendors are rapidly being replaced by more modern methods of advertising.

JEDGEMENT

The Women

All I know—
Several Men
I got to meet de jedgement.
The Women

All I know—
The Men
Got to meet de jedgement.
The Women

All I know—
The Men
Got to meet de jedgement.
Together
All I know, All I know, All I know.

In order to present a perfect imitation of a cripple, the originator of the role of "Porgy" crawled on his knees for five weeks before and during rehearsals. All who see "Porgy" will not readily forget the hopeless cripple and his pathetic goat-cart.

**WE WILL ALL PRAY TOGEDDUH
ON DAT DAY**

We will all pray togedduh on dat day,
We will all pray togedduh on dat day,
An' I'll fall upon my knees an' face de
risin' sun.

Oh, Lord, hab' me'cy on me!

We will drink wine togedduh on dat day,
We will drink wine togedduh on dat day,
An' I'll fall upon my knees an' face de
risin' sun.

Oh, Lord, hab' me'cy on me!

We will eat bread togedduh on dat day,
We will eat bread togedduh on dat day,
An' I'll fall upon my knees an' face de
risin' sun.

Oh, Lord, hab' me'cy on me!

In the large cast of sixty-five actors in "Porgy", only three are white, unless we regard the goat as being in the same category, in which case we should have to reckon them as four.

* * *

Catfish Row, the famous setting to "Porgy" is really Cabbage Row, in Charleston, South Carolina. Part of it was built before the Revolutionary War, and is faithfully depicted in this production.

BESS' LULABY

Hush, little baby, don' yo' cry,
Hush, little baby, don' yo' cry,
Hush, little baby, don' yo' cry,
Mudder an' fadder born to die!

Heard a t'under in de sky,
Heard a t'under in de sky,
Heard a t'under in de sky,
Mus' be Jedus passin' by.

Hush, little baby, don' yo' cry,
Mudder an' fadder born to die!

Heard a rumblin' in de groun',
Heard a rumblin' in de groun',
Heard a rumblin' in de groun',
Mus' be Satan turnin' 'roun'!

Hush, little baby, don' yo' cry,
Mudder an' fadder born to die!

The goat in this production of "Porgy," whose duty it is to pull the cart of the crippled beggar on and off the stage, has a special fondness for electric light bulbs as part of his diet. Blue and amber bulbs seem to be his specialty.

NOTES ON "PORGY"

"Porgy" is an intensely sympathetic human drama of negro life in Charleston, South Carolina, depicting it with absolute faithfulness and realism. Language, emotion, dress, customs, and surroundings, all these are realistically true to life, and in the whole make a unique picture of the pathetic burden of the colored people.

The almost childlike faith in Providence, as shown in the expressions used throughout the play, and their air of complete familiarity with, and confidence in, the Almighty, may sound strange to Canadian ears. Were they left out, however, much of the realism would be lost, to the detriment of full understanding and enjoyment of the play itself.

The original of "Porgy," with his home-made goat cart, was a familiar character on the streets of Charleston, and both the crab man and the deaf honey man were well known to old residents of this South Carolina city.

Mr. Forbes Randolph, in presenting "Porgy" to Toronto, believes that in bringing a negro company, with all the remarkable native talent of the race, a much more authentic presentation will be given than by a cast of disguised white players of far greater experience and reputation. The original company, as presented by the New York Theatre Guild, appears on this stage, direct from a successful run of fifty-five weeks in that city.

DE PRIMUS LAN'

Oh, I gots a little brudder in de new
grabe-yahd

What out-shine de sun.

Out-shine de sun, out-shine de sun,

Oh, I gots a little brudder in de new
grabe-yahd

What out-shine de sun,

An' I'll meet um in de Primus Lan'.

Chorus

I will meet um in de Primus Lan'!

Oh, I'll meet um in de Primus Lan'!

I will meet um, meet um, meet um,

I will meet um, meet um, meet um,

I will meet um in de Primus Lan'!

Oh, I gots a mansion up on high

What ain't made wid han',

Ain't made wid han', ain't made wid
han'

Oh, I gots a mansion up on high

What ain't made wid han',

An' I'll meet um in de Primus Lan'!

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PROGRAMME

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SPORTING LIFE	PERCY VERWAYEN

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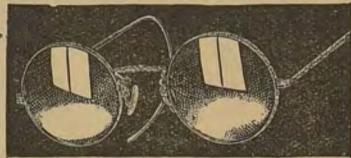
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PORGY, a Crippled Beggar	THOMAS MOSELEY
CROWN, a Stevedore	JUANO HERNANDEZ
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A DETECTIVE	FRED HAYDEN
TWO POLICEMEN	BABES WALKER, HENNY JAMES
UNDERTAKER	LEIGH WHIPPER
SCIPIO	WALTER STODDAGE
SIMON FRAZIER, a Lawyer	L. WHIPPER
NELSON, a Fisherman	LA FAYETTE WALKER
ALAN ARCHDALE	ERIC CLAVERING
THE CRAB MAN	LEIGH WHIPPER
THE CORONER	ERIC CLAVERING

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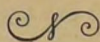
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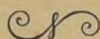
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SYNOPSIS OF SCENES

- ACT I.—Scene 1—Catfish Row. A Summer Evening.
Scene 2—Serena's Room. The Following Night.
- ACT II.—Scene 1—Catfish Row. A Month Later.
Scene 2—A Palmetto Jungle. Evening, the Same Day.
Scene 3—Catfish Row. Before Dawn. A Week Later.
Scene 4—Serena's Room. Dawn of the Following Day.
- ACT III.—Scene 1—Catfish Row. The Next Night.
Scene 2—Catfish Row. Early Morning.
Scene 3—Catfish Row. Five Days Later.

PLACE—Charleston, South Carolina.

TIME—The Present.

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DERE'S SOMEBODY KNOCKIN' AT DE DO'

Dere's somebody knockin' at de door.
Dere's somebody knockin' at de do'.
Oh, Mary, Oh, Mart'a,
Somebody knockin' at de do'.

It's a moaner, Lord,
Somebody knockin' at de door.
It's a moaner, Lord,
Somebody knockin' at de do'.
Oh, Mary, Oh, Mart'a,
Somebody knockin' at de do'.

It's a sinnuh, Lord,
Somebody knockin' at de door.
It's a sinnuh, Lord,
Somebody knockin' at de do'.
Oh, Mary, Oh, Mart'a,
Somebody knockin' at de do'.

It's my preachuh, Lord,
Somebody knockin' at de door.
It's my preachuh, Lord,
Somebody knockin' at de do'.
Oh, Mary, Oh, Mart'a,
Somebody knockin' at de do'.

It's my Jedus, Lord,
Somebody knockin' at de door.
It's my Jedus, Lord,
Somebody knockin' at de do'.
Oh, Mary, Oh, Mart'a,
Somebody knockin' at de do'.

The old street calls of the South, now almost a thing of the past even below the Mason and Dixon line, are tellingly rendered by the honey man and the crab man in "Porgy."

LONESOME GRABE-YAHD

Nelson, Nelson, don' let yo' brudder
condemn yo'.
Nelson, Nelson, don' let yo' brudder
condemn yo'.
Nelson, Nelson, don' let yo' brudder
condemn yo'.
Way down in dat lonesome grabe-yahd.

Women's Voices

Clara, Clara, don' let yo' sistuh condemn
yo'.
Way down in dat lonesome grabe-yahd.
Ummmm-Ummmm—Yeddy ole Egypt
duh yowlin'
Ummmm-Ummmm—Yeddy ole Egypt
duh yowlin'
Ummmm-Ummmm—Yeddy ole Egypt
duh yowlin'
Way down in dat lonesome grabe-yahd.

Crown, Crown, don' let yo' brudder con-
demn yo'.
Crown, Crown, don' let yo' brudder con-
demn yo'.
Crown, Crown, don' let yo' brudder con-
demn yo'.
Way down in dat lonesome grabe-yahd.

Rose McGlendon, who so expertly plays "Serena" in "Porgy" for this presentation, is the wife of a colored physician in New York. She made a hit overnight in Arthur Hopkins' production of the native opera, "Deep River," and also in Paul Green's Pulitzer Prize play, "Abraham's Bosom."

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MONDAY, January 1st, 1940 - - 3:00 p.m.

PROGRAMME

GOD SAVE THE KING

Scene I—HOLIDAY PARTY AT SCHOOL

Mrs. Jones	.....	Clifford Toner
Her Niece	.....	Suzanne Mess
Pupils	.....	Barbara Cook, Gloria Lyons, Margaret Horning, Nancy Ratcliffe, Joyce Asseltine, Margot Van Gelder, Billie Bickle, Marilyn Take, Virginia Tory, Phoebe Templeton, Elisabeth Hopkins, Margie Jennings, Gloria Wright.
Divertissement.		
CZARDAS	.....	<i>Tschaikowsky</i> Wendy Canetta Choreography by W. Canetta
SUGAR PLUM FAIRY	.....	<i>Tschaikowsky</i> Joan Hutchinson
SURPRISE POLKA	.....	<i>Shostakovitch</i> Pauline Sullivan, Natalie Butko
DOLL	.....	<i>J. Weinzweig</i> Patricia Drylie
TARANTELLA	.....	<i>Rimmer</i> Jean Snyder, Ruth Geller, Joan Hutchinson
INTERMEZZO	.....	<i>Wolf-Ferrari</i> Jon Keogh and Marionette operated by Mrs. Keogh
FINALE		

Interval Five Minutes

Scene II—A STUDIO, 6 years later. Music arranged by Margaret Clemens Regulation Studio Costume

Teacher	.....	Boris Volkoff
Mrs. Jones	.....	Clifford Toner
Her Niece	.....	Laurie Dacuk
Children	.....	Suzanne Mess, Gloria Lyons, Joyce Asseltine, Margaret Horning, Margot Van Gelder, Barbara Cook
Interval	.....	Pauline Sullivan
Center Exercise	.....	Ensemble
1. Chaimée Turns	.....	Jean Snyder
2. Fouetté	.....	Patricia Drylie, Laurie Dacuk
3. Grande Pirouette	.....	David Asion
4. Grande Jeté	.....	Ruth Carse, Carole Beams, Rita Warne
5. Adagio—Girls:	.....	Patricia Drylie, Janet Baldwin, Norma Laurie, Laurie Dacuk.
	.....	Boys: Jon Keogh, David Asion, Boris Rabzak, John Marsha
6. Passepied	.....	Natalie Butko, Janet Baldwin, Patricia Drylie
7. Sur les Pointes	.....	Ensemble of Girls
8. Rehearsal	.....	Ensemble

Interval Ten Minutes

Scene III—"THE PERFORMANCE" (Next Night)

LEGEND OF A JUNE NIGHT *Schubert, von Weber*

Midnight Flower	Laurie Dacuk
The Prince	Boris Rabzak
The Tempter	Leonide Masoure
His Satellites	Patricia Drylie, Norma Lawrie
Other nymphs	Jean Snyder, Joan Hutchinson
Wendy Canetta, Ruth Geller, Donna Asseltine, Rita Warne.	
Spirits	Janet Baldwin, Pauline Sullivan,
Ruth Carse, Grace Twiss, Eileen Forrester, Carole Beams, Barbara Goldstein, Natalie Butko.	
Forest Creatures	Boris Rabzak, James Pape,
Jon Keogh, David Asion, John Marsha, Arthur Price.	

A prince, tired of the artificial life of the court, goes on a journey in search of natural beauty. His travels take him into a glade where he finds the enchanted flower, promise of his dearest wish. As he gazes the flower turns into a lovely maiden and he is enraptured with her beauty. Instead of leading her away to his palace, he tarries and plays with the other spirits that flock round. In the play he gives way to the vices of possessiveness and jealousy and for punishment fate robs him of his cherished gift, leaving him grief and decay.

Interval Ten Minutes

Scene IV—GALA PARTY GIVEN BY MRS. JONES (after "The Performance")

1. Dance	Ensemble
2. Schottische	Joan Hutchinson, John Robinson
3. Tango, La Comparsita	Norma Lawrie, David Asion
4. Valse	Janet Baldwin, John Marsha
5. Mazurka	Grace Twiss, Laurie Dacuk, Boris Volkoff
FINALE	Ensemble

ACKNOWLEDGEMENTS

Orchestration of fourth scene overture by Seymour Ginzler.

Costumes executed by Mrs. M. E. Markoff.

Costumes for Polka, Doll, Tarantella in Scene I designed by W. Edgar Noffke;

Design for Sugar Plum Fairy by James Pape.

Wigs by Mallabar Costume Company.

Photographs by Scott Malcolm, Randolph Macdonald, Charles Glassey.

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Designed as a special tribute to Finland in recognition of her magnificent stand on the battle fields of Europe, the next regular concert by the **Toronto Symphony Orchestra**, on Tuesday, January 9th, will consist exclusively of the works of Sibelius and other Finnish composers.

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STUDY BY RANDOLPH MACDONALD

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Friday Evening, December 29th.
At 8:30 O'clock Sharp

Monday Afternoon, January 1st.
At 3:00 O'clock Sharp

BORIS VOLKOFF.

Brilliant dancer and master of imaginative choreography, Boris Volkoff has one paramount aim in life—the establishing of a permanent Canadian ballet which will be an active phase of the Canadian cultural scene. The first important step in this direction was realized three years ago when the Boris Volkoff Group of fifteen dancers participated in the Olympic Dance Festival in Germany and was ranked among the five leading groups of the twenty-nine countries competing. Significantly, it was the Indian tribal dance theme, so native to the early North American scene, which set the Volkoff Group apart in colorful originality.

Boris Volkoff was born in 1902 in Tula, Russia. At the age of eleven, he began to study dancing under the direction of his elder brother who was, even then, a well-known dancer who had travelled extensively throughout Russia with various ballet groups. A short time later, Boris Volkoff continued his training in the State Ballet School of Moscow, "world renowned as the School from which have issued most of the great masters of the Ballet."

Early in his career, he toured Russia with opera ballets and concert groups. During the Revolution of 1919, he returned to Moscow to the State School to continue his studies and to work as a professional member of the Opera Ballet. At this time, he was appointed Premier Character Dancer in Michael Mordkin's Ballet and toured Siberia in a company organized by the State School.

Later, he became Ballet Master in an opera company touring China, India, Burma, Malaya and Japan. With post-Revolutionary Russia no longer the country he had loved, he reached the United States by way

of Hawaii. There he joined the famed Adolph Bolm in Chicago where he remained until coming to Toronto in 1930.

Soon after his arrival in Toronto, he established a School of Ballet to train and develop a company composed of Canadian dancers. Three years later, his Group had attained such international importance as to warrant their being asked to participate in the already-mentioned Olympic Dance Festival. With the hosannas of the European dance critics still ringing in their ears, the Volkoff Group continued to progress, this particular phase of their development being crowned by a special performance at Ottawa under the distinguished patronage of Their Excellencies the Governor-General and the Lady Tweedsmuir.

In May of this year, the Volkoff Group gave its first performance in Toronto as a Ballet Company, the scene of this triumph being Massey Hall whose Board of Trustees is attempting in every way to encourage and develop orchestral, choral, and other native-talent cultural forms. That first performance at Massey Hall was a visual manifestation of the determination and unceasingly hard work embodied in the first nine years of the Volkoff Ballet's life-span; and it is anticipated that this season's presentation of "Spins and Sparks" will add further lustre to the reputation of a ballet group which is now becoming so well and favorably known throughout Canada.

For this production, Ettiore Mazzoleni, who has been so active in former presentations of the Volkoff Ballet, will again conduct the orchestra of twenty-seven. Throughout all the preliminary work of rehearsals and production, the co-operation and assistance of Miss Margaret Clemens has proved of inestimable

value. As evidence of the sterling worth of Boris Volkoff, it might be pointed out that he has produced the Ballets for the Toronto Skating Club Carnival for the past six consecutive years.

In "Spins and Sparks" as presented at Massey Hall, the principal male roles will be taken by Messrs.

Clifford Toner, Boris Rabzak, John Keogh, John Marsha, and David Asion. The leading femmes de ballet will include Laurie Dacuk, Patricia Drylie, Joan Hutchinson, Jean Snyder, Wendy Canetta, Pauline Sullivan, Norma Laurie, Grace Twiss, Ruth Geller and Janet Baldwin.

TICKETS MAY BE SECURED NOW FROM MEMBERS OF VOLKOFF STUDIO OR BY TELEPHONING THE STUDIO Klingsdale 2918

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Baritone

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Ksenia Prochorowa, Brilliant European Pianist Makes Canadian Debut; Guy Fraser Harrison Conducts



Ksenia Prochorowa, thrilling Russian Pianist, will be next Thursday's guest soloist. Guy Fraser Harrison will conduct.

Prize pupil of the Moscow Conservatory when a child, she studied in Germany with Nicolas Medtner, maturing into a superb musician full of fiery emotion and style. In an all-Europe Liszt Competition held in Budapest in 1933 the young virtuoso won First Prize and world-wide fame. She toured the principal cities of Europe and was acclaimed by music critics in South America. Ravel himself said of her playing "I have never heard anyone interpret better my works than Ksenia Prochorowa". Recently she thrilled New York by her two concerts in Carnegie Hall. The review in the New York Times overflowed with such phrases as "un-

(Continued on page 10)

These concerts are made possible through the courtesy of the Board of Governors of the University and the University of Toronto Athletic Association, who place this building at the disposal of the Promenade Symphony Concerts.

Tonight's Programme

DR. FRIEDER WEISSMANN
Guest Conductor

VOLKOFF CANADIAN BALLET

EDMUND HOCKRIDGE, Baritone

God Save the King

I. VOLKOFF CANADIAN BALLET:

Classical Symphony - - Prokofieff

II. ORCHESTRA:

Scherzo from "Midsummer Night's Dream" - - - Mendelssohn

III. VOLKOFF CANADIAN BALLET

1. Alley Tunes - - - Guion

2. From an old Ballet Print
Tchaikovsky

3. Polka and Furiant from "The Bartered Bride" - Smetana

INTERMISSION

(This part is broadcast on the C.B.C. Dominion Network. No encores can be given until the end.)

IV. Introduction to Act I—Lohengrin
Wagner

V. ARIA with Orchestra:
Di provenza il mar, from "La Traviata" - - - - - Verdi
Soloist: EDMUND HOCKRIDGE

VI. Overture: Leonore No. III
Beethoven

VII. SONGS with Orchestra:
I Dream of Jeannie with the Light Brown Hair - - Steven Foster
Shadrack, Meshack and Abednego
Robert McGimsey
Soloist: EDMUND HOCKRIDGE

VIII. Bolero - - - - - Ravel
Heintzman Piano

ACKNOWLEDGEMENTS

Choreography and production
of Ballets..... Boris Volkoff
Musical Director..... Margaret Clemens
Ballet Mistress..... Wendy Canetta
Lighting..... Tom Schell
Costumes for Classical Symphony
executed by..... Mrs. Markoff

It is requested that you refrain from smoking until intermission. Three

Programme Notes

BY LEO SMITH

I. VOLKOFF CANADIAN BALLET:

Classical Symphony - - Prokofieff

First Movement—Ruth Carse, Barbara Ferguson, Patricia Vanstone, Helen Zwior, Albert Campitelli, William Diver, Donald Gillies, Sydney Vousden.

Second Movement—Janet Baldwin, Betty Blick, Isabel Bodkin, Natalia Butko, Dorothy Dennenay, Doreen Russell, Patricia Thornton, Marguerite West.

Third and Fourth Movements—Entire Ensemble.

II. ORCHESTRA:

Scherzo from "Midsummer Night's Dream - - - Mendelssohn

III. VOLKOFF CANADIAN BALLET:

1. Alley Tunes - - - Guion

Janet Baldwin, Glen Bellamy, Dorothy Dennenay, William Diver, Donald Gillies.

2. From an old Ballet print
Tchaikovsky
Wendy Canetta

3. Polka and Furiant from "The Bartered Bride" - Smetana

Natalia Butko
Mlles. Carse, Ferguson, Vanstone, Zwior.
Mssrs. Campitelli, Diver, Gillies, Vousden.



ASHLEY & CRIPPEN PHOTOGRAPHS

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THE PROMENADE

Published by

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The Manager and Committee of the Promenade Symphony Concerts wishes to thank the Canadian Broadcasting Corporation for their support and cooperation in broadcasting to-night's concert on the Dominion network, 9.30 to 10.30 E.D.S.T.

The City of Toronto fire regulations require that steps and approaches be unobstructed at all times. Therefore we request late arrivals to co-operate in this regard.

Patrons are requested to co-operate with the management of the Proms and the University of Toronto Athletic Association by not walking on the newly sodded playing field in the Stadium until the sod has had time to catch. This will be a matter of approximately one month. In the meantime, you are invited to promenade around the track itself or use the east and south lawns.



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Ksenia Prochorowa, famous pianist, poses for Derujinsky, sculptor, who is putting the final touches on her hands for the Steinway Hall Exhibition.

Next Thursday

Ksenia
PROCHOROWA

Thrilling European Pianist

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Guy Fraser
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Guest Conductor

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July
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**TAUNO
HANNIKAINEN**

Guest Conductor



July 10th



July
17th



Guy Fraser HARRISON, Conductor

THE TROUBADOURS

JOHN DE MERCHANT

Baritone

LEOPOLD SIMONEAU

Tenor

SUSANNE STEN

Mezzo-Soprano

HILDA MORSE

Soprano

July 24th

BALLET



FRANZ ALLERS

Guest Conductor



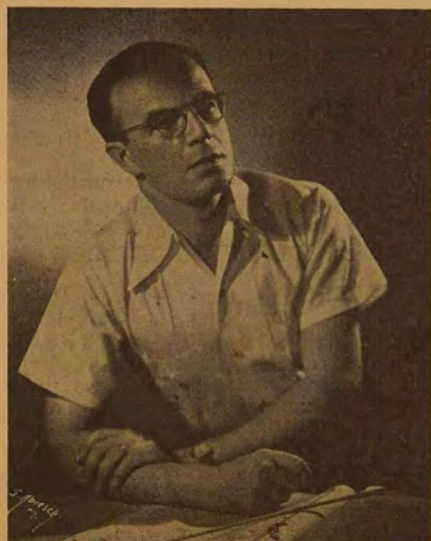
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PROGRAMME NOTES (CONTINUED)

INTERMISSION

IV. PRELUDE TO ACT I "LOHENGRIN" - - - Wagner (1813-1883)

An old High German legend of the 13th century tells us that Lohengrin, son of Parsifal, was a Knight of the Holy Grail. Sent by King Arthur to Mainz to rescue Elsa, wrongly accused for the murder of her brother, he is drawn there by a swan. In a trial by combat he defeats Telramund, her accuser and enemy, in combat. Subsequently Lohengrin and Elsa are married, though only for a brief period. Lohengrin must not divulge his name; never must Elsa ask him this. She agrees, but, later, under pressure, she breaks her promise. Upon doing this the swan reappears, and Lohengrin is taken home to Monsalvat.

Wagner has left a long explanation of the Prelude. The following is a condensed version: first, a long drawn-out chord in A major, beautifully orchestrated, portraying the blue heavens on a sunlit day; secondly, the approach of the Holy Grail—a beautiful theme, increasing in fulness as it proceeds, and becoming a glorious portrayal of colour and richness; thirdly, the recession—the fading away, as if the Grail were disappearing into the blue sky from whence it came.

V. ARIA with Orchestra: Di provenza il mar, "La Traviata" Verdi (1813-1901) Soloist: EDMUND HOCKRIDGE

VI. OVERTURE: LEONORE No. III Beethoven (1770-1827)

Beethoven's opera *Fidelio* experienced some vicissitudes of fortune. The story belongs to a class known as the rescue-type, one influenced by the French Revolution.

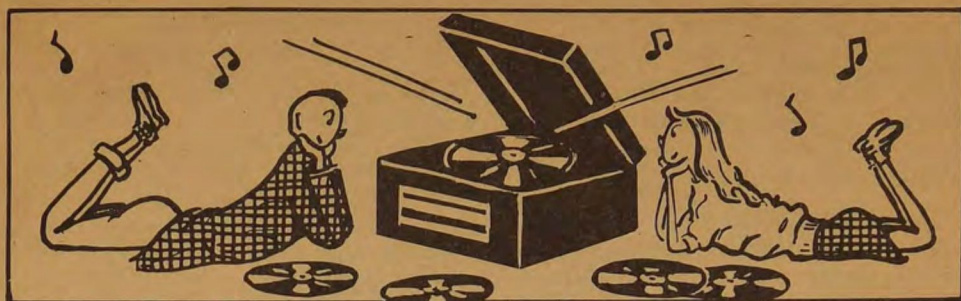
With the background of a Spanish prison and dungeon, Leonore, the heroine, disguises herself that she may gain entrance to the prison, and, that she may save her husband, one Don Florestan, the victim of a diabolical plot. Beethoven's music, always acknowledged as a great example of his middle period, was not considered as suitable music for the libretto. As Professor Dent points out: the music of Beethoven's day delighted in repetitions. And repetitions are bad for dramatic situations.

However Beethoven tried to achieve success after a comparative first failure by adding fresh instrumental additions. And Leonore No. III was an improved Leonore No. II. The difference is one of chronology versus symmetry. In the earlier work he followed the pattern of the symphonic poem and presented his ideas to accord with the sequence of the story. But in No. III he thinks more in terms of music. And we have a recapitulation and a Coda. From a concert point of view he was right. For No. III is now regarded as one of the great masterpieces of the classical period.

VI. SONGS with Orchestra: (a) I Dream of Jeannie with the Light Brown Hair Steven Foster (b) Shadrack, Meshack and Abed- nego - Robert McGimsey Soloist: EDMUND HOCKRIDGE

VII. BOLERO - - - - - Ravel (1875-1937)

"Bolero" is the name of a Spanish dance. Its rhythm is associated with the castanets—small clappers made of hardwood held between the fingers and permitting rapid beats. The story of this particular work is as follows: In 1928 Ida Rubinstein (a dancer) asked Ravel for a ballet number. He complied by writing a bolero, and it was given its first performance at the Paris Opera House in the autumn of the same year. It achieved



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(Continued from page 3)

usual attainments", "an artist of remarkable gifts", "dramatic power" and "virtuosity and brilliance". She will play the Rachmaninoff C Minor Concerto next Thursday and a group of solos.

Guy Fraser Harrison, next Thursday's guest conductor, will be remembered for his thrilling performance last season. Born in England, choirboy at the age of eight at Oxford, he won an organ scholarship at the Royal College, London, at the age of sixteen. Three years later he went to Manila as private secretary, organist and choirmaster for the Bishop of the Philippine Islands. He organized an orchestra there and became a professor of music at the University. In 1920 he became organist of St. Paul's Episcopal Church in Rochester. He joined the faculty of the Eastman School, became the conductor of the Eastman Orchestra and later was appointed conductor of the Rochester Philharmonic Orchestra. He is prominent in the musical life of his adopted city.



**CONRAD
THIBAUT**

Baritone

Guest Soloist

August 7th

Ten

PROGRAMME NOTES

(CONTINUED)

immediate popularity. Soon it appeared as a concert number for orchestra without the dancer. Now it ranks as a very popular piece and is found in the repertory of many symphony orchestras.

The work is a tour de force in this—a slow rhythmic melody is subjected to incessant repetition, with what is, in effect, a crescendo that lasts a quarter-of-an-hour. The result is one of hypnotic attraction combined with dazzling colour and overwhelming force.

TONIGHT'S ARTISTS

The interest and appreciation of Ballet in Toronto and perhaps Canada, has grown tremendously during the past few years and this growth can be attributed to Boris Volkoff perhaps more than to any other individual. For the past sixteen years he has been turning out the best of material in dancers. Several of them have achieved outstanding success in the world of ballet, with such organizations as the Ballet Theatre, Radio City, Sadlers' Wells Ballet and various Broadway shows. Boris and his associates have presented annually their dance recitals in Eaton Auditorium to introduce their dancers to the public. The beautiful choreography of the world-famous Toronto Skating Club Carnival has often been due to the genius of Boris Volkoff.

Edmund Hockridge, who was born in Vancouver, joined the RCAF early in the war and was in England from 1941 until 1946. He entered and won an amateur contest at the famous Beaver Club in London in 1941. Soon afterwards he was transferred to the R.C.A.F. broadcasting section where he wrote and produced several broadcasts a week in addition to his singing assignments. One of his most famous programmes was the "Johnny Canucks' Review" which ran for 99 uninterrupted weeks. Hockridge became a leading star in BBC broadcasts for both the Forces and the Home Service. In many of those programmes he was associated with two other well-known Canadians—Captain Robert Farnon, and the famous organist Sandy Macpherson. Since his return home—with an English wife—he has been featured by the CBC in his own programme "The Edmund Hockridge Show".

Looking Ahead . . .

June 26—Guy Fraser Harrison
Guest Conductor
Ksenia Prochorowa Pianist

July 3—Tauno Hannikainen
Guest Conductor
Philip MacGregor . . . Bass Baritone

July 10—Tauno Hannikainen
Guest Conductor
Robert Graham Violinist

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For further information, phone the
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Next Week's Programme

THURSDAY, JUNE 26, 8.30 P.M.

(Subject to change without notice)

GUY FRASER HARRISON
Guest Conductor

KSENIA PROCHOROWA, Pianist

I. Overture "Di Ballo" - - - Sullivan

II. PIANO SOLOS:

Ballade in F Minor, No. 4 - Chopin

Fairy Tale in G Minor - Medtner

Toccata - - - - - Ravel

Soloist: KSENIA PROCHOROWA

III. Emperor Waltz - - - - Strauss

INTERMISSION

IV. Overture "Marriage of Figaro"

Mozart

V. PIANO CONCERTO with Orchestra:

Concerto C Minor No. 2

Rachmaninoff

Soloist: KSENIA PROCHOROWA

VI. Ballet Music from "Le Cid"

Massenet

Before or After the Prom

Dine at

HONEY DEW

TABLE - SERVICE

RESTAURANT

204 BLOOR STREET WEST
Opposite Varsity Stadium



S.S. CRUISE COAT

The long, voluminous coat that ripples and flows from smooth shoulders. Soon to go down to the sea in ships, sail up the Saguenay or through the Lakes. One from a collection of seaworthy wardrobes just docked at

EATON'S

BORIS VOLKOFF SCHOOL OF THE DANCE



ANNUAL BALLET PRESENTATION

Eaton Auditorium

THURSDAY EVENING - MAY 19th - 1960

EATON AUDITORIUM - THURSDAY, MAY 19th, 1960

God Save The Queen

PROGRAMME

AT THE PIANO - MARGARET CLEMENS

PART I

CHOREOGRAPHY - BORIS VOLKOFF

A. POLKA

THE INTRUDER

Jay Crawford

Jana Bobek, Mary Lee Chisholm, Marilyn Dyczkowski, Ruth Glazier, Elzunia Jarmicki, Lydia Medwedew, Victoria Mihalyi, Katharine Miles, Marianna Oundjian, Monica Wallman, Larissa Wilson

B.

CHOREOGRAPHY - MADAME ZINAIDA ORENTAS

SPIRIT OF SUN

Debussy

with BARBARA KERR AND ANDY PANOFF

Elaine Benzing, Ann Clifford, Anita Giscombe, Ronda Karpiak, Lana Kupchevsky, Alida Leone, Lynn Lomoro, Pauline Lowe, Rita Marseau, Janice McLelland, Pamela McMaster, Rita Narusis, Ilona Nucho, Monica Senyshyn, Adele Snyder, Sharon Tyler, Marsha Wheeler

SPIRIT OF NIGHT

with NICOLE COUPAR AND ROBERT DOYLE

Patricia Denniston, Elizabeth Gonsik, Susan Harrison, Christine Jaskiewicz, Ruth McCutcheon, Linda McNab, Kaija Saarvala, Kathleen Toguri, Gillian Toles, Zoe Traikovich, Mary Ruth Watton, Carolyn Wilby

C.

CHOREOGRAPHY - BORIS VOLKOFF

IVAN ROMANOFF AND HIS ORCHESTRA

SLAVONIC DANCE

Dvorak

Katia Cormillot, Kathleen Duggan, Gail Ann Gurczenski, Maxine Magnus, Gail Morkis, Susan McIlroy, Nadine MacDonald, Donna Pauk, Jo-Ann Pauk, Deanne Peterson, Myrna Shardt, Joy Smilsky, Adele Snyder, Teresa Tabulenas

D.

HOEDOWN (CANADIAN THEME)

Guion

The Harmonica Player—BRIAN FORBES

Celia Azaroff, Vanda Badowski, Diane Ishida, Mitsu Katsuyama, Marsha Kaufman, Gail Kitamura, Jeanette Milostnaja, Loretta Parker, Beverley Shelley

E. *CHOPINIANA

with CONNIE CAMPBELL AND DON GILLIES

Betty-Jane Antanavicius, Patricia Blackhall, Gail Dillon, Pamela Field, Wanda Herchuk, Betty Ishida, Jacqueline Kanitz, Vesna Leman, Carol-Ann Smith, Susan Tamai, Joan Thomas, Pauline Wilson

— INTERMISSION — 15 MINUTES —

PART II

THE MAGIC FLUTE

Music by Richard Drigo

Story by L. I. Ivanov

BALLET IN ONE ACT

CHOREOGRAPHY BY BORIS VOLKOFF

Assisted by MADAME ZINAIDA ORENTAS

A ballet favoured in the repertory of the Pavlova Company

SYNOPSIS

A well-to-do countrywoman discourages her daughter's suitor in favor of the Marquis. The suitor befriends an old man, who gives him a magic flute. This forces everybody to dance, even the police and the judge. Then the hermit is revealed as Oberon, who makes the mother approve her daughter's choice.

CHARACTERS:

The Marquis	Kenneth Woolley	Footman	Larry Harland
A Farmer	Michael Tabbitt	Oberon (disguised as a hermit) ..	Bruce Marquet
His Wife	Nijole Eizinas	The Judge	Natalia Butko
Lise, her Daughter	Barbara Kerr	The Gendarme	Siegfried Stahlkopf
Luc, a country youth	Dmitry Cherneteff		

Lise's Friends:

Nicole Coupar, Nancy Robson, Elaine Silver

Boys:

Robert Doyle, Andy Panoff, Vaughan Wright

Farmhands:

Patricia Bonnell, Carol Bradshaw, Denise Cronenberg, Madeleine McDowell, Elisabeth McGinn, Susanne McLelland, Marleen Rowland, Tania Tchernousoff

ACKNOWLEDGMENTS

Costumes executed by — Elfreda Steins

Set for Magic Flute designed by Jack McAdam

Piano—Steinway

*First debut on pointes.

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